Transcript from

The International Video Art Symposium

5 - 7 March 1979



Sherry Miller Experimental Television Centre 180 Front Street Owego, NY 13827 U.S.A.

December 17th, 1979

Dear Sherry Hiller,

Enclosed is the transcript of the meetings at the Kingston Video Conference.

As you will see, it is mostly about distribution.

It would be nice to have more information about ETC's current activities.

Further copies of the transcripts can be got from the Agnes Etherington Gallery in Kingston, Ontario for \$2.50 a copy.

Regards,

Martha Fleming Cideo Curator

TRANSCRIPT

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INTERNATIONAL VIDEO ART SYMPOSIUM : 5-7 MARCH, 1979

TABLE OF CONTENTS

Introduction	Linda Milrod	1-11
Video Artists and Television as a Medium	Wulf Herzogenrath	1-7
Support Structure for Artists working with Videotape: Notes	Ian Murray	8-10
Video Lunch	Susan Britton	11-14
Making Video: Cable Access. Artists Cooperative, Fees and Rights	Paul kong	15-17
Reprinted from MONIREAL TAPES - VIDEO AS A COMMUNITY OR POLITICAL TOOL, Vancouver Art Gallery, 1-23 April 1978. Interview by Curator Jo-Anne Birnie Danzker with Pierre Falardeau and Julien Poulin	Excerpts	18-22
London Video Arts, Britain and the European Scene	David Hall	23-27
Video and its Distribution	Maria G. Bicocchi	28-31
Oalets for Video	Kate Craig	32-35
Free Television	Michael Goldberg	36-39
TV Art in the Home	Clive Robertson	40-41
Home Marketing of Video Art	Jaime Davidovich	42-43
Discussion/Confrontation of the final evening	Edited from tape	44-69

INTRODUCTION

The International Video Art Symposium was the fourth of a series of similar gatherings involving other areas of the visual arts which the Agnes Etherington Art Centre has hosted since 1975. The symposium format of addresses, presentations and panel discussions has proved a viable method of generating a dialogue amongst artists from different parts of the country and between artists and an interested although sometimes bewildered public.

The video project was unique with the addition of 'International' in its title. This was the first time that we attempted to assimilate views from different parts of the globe as well as from various areas of the nation. It was felt that the greatest benefit from the point of view of the artists and of the public would be gained by viewing the Canadian video activity within a larger global context. To that end, Dr.Wulf Herzogenrath, Director, Kölnischer Kunstverein, West Germany, was invited to participate as keynote speaker. David Hall from London Video Arts, London, England, was a panelist on distribution problems. Jaime Davidovitch came from New York's Artists' Television Network to contribute to the TV: Art in Your Home panel. Maria Gloria Bicocchi of Follinica, Italy, was asked to address the distribution question. You will find the papers prepared by these guests included in this publication. It should be noted here for the record, however, that at the last moment Maria Gloria Bicocchi and Dr. Herzogenrath were both prevented from attending due to illness and other extenuating circumstances.

All of the artists who made formal presentations to the symposium were asked to submit a paper to be printed as a permanent record of the event. This is the compilation of those papers. The last item in the Table of Contents is an edited transcript of the actual dialogue from the final evening's panel discussion on TV: Art in Your Home. Michael Goldberg's presence on the panel was a tape he made of himself. This will explain his silent rebuttal to the comments on his statement that evening.

The discussions at the International Video Art Symposium did not solve the pressing problems of ideology (TV or not TV), production and distribution facing the video artist. But that was not its intention. The aims of the conference were to confront the issues, propose alternative courses, exchange ideas and provide a meeting space for video artists. The art-forum is relatively young in Canada and its protagonists relatively few in number. Although the artists knew each other well through their work, few had made personal acquaintances. The intensity of the discussions on the three days, scheduled and impromptu, and the number of hours of viewing time spent, indicate the worthings of the project.

There are several individuals and institutions without whose patient assistance, financial and otherwise, the project would not have reached its ultimate success. Very special thanks go first and foremost to Peggy Gale as the guest curator for the project. The Art Centre relied entirely on her expertise in the field to bring the symposium to fruition. The staff of the Agnes Etherington Art Centre, in all areas, were extremely patient and helpful during each stage of the project. I would also like to express gratitude to Kingston Cable TV for agreeing to broadcast without charge a five minute

introduction to the conference prior to its opening and to Queens' TV for their assistance in recording the final evening and lending extra equipment.

The financial support of the Video Division of the Canada Council for the core funding of the project is acknowledged with gratitude, together with the support of the Ontario Arts Council. The foreign guests were able to participate through the generosity of their individual consulates: we are grateful to Dr.R.Dencker of the Goethe Institute, Toronto, Mr.Hobbs of the British Council, and M.André Menard of the Department of External Affairs, Ottawa, for supporting the Art Centre in this regard.

Linda J.Milrod September, 1979 VIDEO ARTISTS AND TELEVISION AS A MEDIUM by Wulf Herzogenrath

Video in Germany: some facts of the development up to the present.

In the attempt to formulate a few ideas on the relationship between the video artist, the public and the media, the first difficulty is with definition. What is a video artist, after all? How can the Museum, the home of week-long shows of static things, or else the Cinema, with its fixed seats and settled hours, deal with a fluid medium like Video? And what is the position of the other media, Television, which are content to report facts, but rarely reflect on their own capacities? We shall only form a public for video when the other three fields have been defined, i.e. when it is clear that video is an art on its own.

In spite of all the overlappings, we have Tearned to define what makes a painter, a film-maker, a photographer. The art world has developed a complicated apparatus: exhibitions, collections, presentations of all kinds. The media react to grades of popularity. If an exhibition counts 100,000 visitors, there are special reports in the press and on television. Perhaps the most astonishing statistic is that in the last ten years the visitors to the Museums, Kunsthallen and Kunstvereine in W.Germany, have been three times as many as those to the football stadia. Even at 11 p.m., a television broadcast reaches 4,000,000 observers, more than the total number of visitors to documenta 6 in Cassel.

Everybody talks of the electronic age. Television is almost universal, (although - astonishingly - its consumption did decline last year in West Germany). Then why should video, the electronic medium, experience such difficulty of acceptance in the field of art? There are three grounds.

1

This is a young medium for art. It is only fifteen years since Nam June Palk experimented first with the phenomena of the television screen.(Illus 1). The first'Video Exhibitions' or productions took place less than ten years ago. This development is parallel to that in other reproductive techniques. Developed for other purposes, they were adopted, usually in the next generation, by the artists, and transformed from a purely reproductive to a more creative medium. This was the case in the past with the woodcut, the copper engraving and the lithograph and quite recently with the silkscreen print, which within fifteen years of its invention spread rapidly as an artistic medium.

II

Europeans are afraid of technics in art.

This explains a good deal of the difference of the development in Europe and the USA in the last fifteen years. In this time - to start with a simple piece of evidence - the large and even middle Art - museums of America have all added aphotographic section to their collections. Since 1971 six of these museums have also founded video departments. These hold exhibitions, and aim to establish cable television stations with their own programmes. (Long Beach Museum, Los Angeles, has already done so.) In Germany, on the other

hand, even after the great photo-boom of 1978 with its important video exhibitions, only two museums have photographic sections at all. These are the Museum Ludwig in Cologne, which purchased and enlarged the collection of L. Fritz Gruber, and the Folkwang Museum in Essen, which has integrated the collection of the former Folkwang School, made by Otto Steinert. The Folkwang has also built up a video studio, which up to the present is not much used.

Ever since the market for prints was established, around 1500, what has counted has been the personal 'handwriting,' the individual gesture with the line. Dürer could not protect his intellectual property (the invention of pictures and their formulation.) Painting was public property. The products of his workshop were all he could copyright; and his lawsuits against the 'copyists' were concerned only with the business side. Surely we must reverse this position today. Pictorial conception and realisation should be rated above mere manual execution. With a work of art the spiritual father stands above the corporeal. This situation in art-history was clarified most recently by Marcel Duchamp. He took as his theme the contradiction of the artist-craftsman: on the one hand the inspired interpreter of his own time, on the other a man with a business contract which he is bound to fulfill. What moves the spectator is the idea, incorporated in the visual, objective work.

If we apply this to our present theme, it indicates that it is unimportant for the work of art whether the artist uses video, oil paint, marble or a camera. This explains a remark often quoted, but only in the manual tradition of Europe comprehensible: John Baldessari's "video is like a pencil." No-one disputes today that with this 'pencil' it is possible, either to "make new wine in old wine-skins" (Allan Kaorow) or to brew new liquor altogether. And yet the realities of the cultural scene have changed but little. The spectator thinks that with a glance of a few seconds he has 'seen' a work. An exhibition with 150 numbers can be absorbed in an hour or less. Video, on the other hand, whether video-sculptures, video tapes or video-installations, demands a specific time, with fixed hours for the commencement, just as in the cinema, the concert - or television itself. This basic difference results in certain demands on the presentation of video in exhibitions or museums.

- 1. To realise the possibility that image and reality are simultaneously visible. Only with video-electronics is this attainable. For this a closed-circuit installation is used. (Illus. 12) For the first time in the history of art the spectator does not contemplate the art-object from the outside. He takes part in it, becomes a part of its content. The camera photographs him as he enters the room and reproduces his image so far as he can see simultaneouly. The work of Peter Campus (at the Everson Museum of Art in Syracuse, N.Y. and in single objects at 'Project 74' and documenta 6) shows the capacities of the medium in a visually and psychologically impressive form.
- 2. Video tapes must be shown by trained personnel in video-libraries, (Illus. 11) so that the spectator is properly informed. Time spent in such rooms must be as fully used as possible. Many artists, when they realise how precious the time is, do shorten and intensify their work. Whereas they used to take advantage of the full length of the tape, they try today to work as sparely and precisely as is possible. Another technique is to produce tapes in sections. These can be seen as a whole or in their various parts.

3. Perhaps the best conditions are those offered by symposium-like performances, with a concentrated offering of several tapes, video-performances and the possibility of discussion. The multiple form and variety with which the medium is used, make clear the breadth of video-art - and also that the electronics, the monitor, the video-tape are nothing but the vehicle, without influence on style or value.

111

Leaflet, newspaper or book, however good the illustration or layout, use the language as their main instrument of information. The same applies to the radio, but here from the start music had an almost equal share of time. At first that meant the reproduction and broadcasting of existing music. But by 1951 the West German Radio in Cologne was broadcasting music made by electronic means. An Electronic Studio was set up, under the direction first of Herbert Eimert and later that of Karlheinz Stockhausen. Nor was this an isolated case. By 1961 there existed 22 similar experimental and production studios in a row of countries.

The history of television in Europe and America has been quite different. In 1968 the West German Radio produced the first electronically manipulated broadcast, 'Black Gate Cologne', by Otto Piene and Aldo Tambellini, which made use of many video devices. (Illus. 13) But this exhausted the Europeans' courage and nothing more was done. In the USA the first activities were those of Fred Barzyk from WGBH in Boston in 1969 (Illus. 15). There followed a series of experimental studios at various television stations (Illus. 16) and the setting up of smaller units (such as synthesizers) at Colleges and Universities. The first larger production was financed by the Boston Symphony Orchestra (Illus. 15) and this encouraged the video artists in the United States.

In Europe in 1978 there are no studios of this kind at all. Those responsible for television in Germany are not even conscious that there is a need for such a thing. The only synthesizer in Germany - one of limited capacity - stands in the musical department of WDR television in Cologne.

Electronic effects are used, now and then, as gags in shows or plays. But a comparison with the Electronic Studio and the significance of Karlheinz Stockhausen shows the incomprehensible ignorance and reserve of the television managers. Not even the symbols for a pause are products of video. Instead, painters are commissioned to make pictures - often of the wrong dimensions - and the text is spread out over them. Art for television has to be something one can film.

What is the reason for this bankruptcy? TV people think as journalists. They want something on which to report. 'Art' is outside the camera. Making a film of it is what they do and that is broadcast. No electronic language is developed here - what could it be but colour-effects made with the synthesizer? So artists working in this field are frustrated, or if allowed access at all are forced into a ready-made production. Video tapes, that is the finished product, are not broadcast. The only exceptions here have been the Wagner-visualisation of Ron Hays and in 1977 six evenings with works by 20 artists of documenta 6. (The latter included a satellite live-broadcast with discussion.) The same is true of performance-art. Live-actions, such as those on the Austrian radio with Peter Weibel, Douglas Davis and Richard Kriesche, are very rare exceptions. One reason is certainly fear, fear of the imagination of other people, not bound to a

bureaucratic apparatus. The other, as said before is the training of television personnel as journalists. They want to report on so-called reality and document it. They forget that this second reality has its own picture-speech. It is not just a question of the small screen of the monitor and the more rapid picture-frequency. They forget too the long-trained passivity of the television audience.

Artists would be in a better position to challenge this blind trust in the second reality of television. They would no longer buoy up the public with false hopes, but would create counter-stimuli, phantasies, and worlds of pictures. They should recognize the television as a Pandora's box, from which the evil has flown out and only hope remains.

I hope that these general observations will give something of the European, or at least the German point of view and serve as a basis for discussion. I will now give a few facts, supported by slides, concerning the history of video-art in the Federal Republic and will end up with a short tour of the video section of documenta 6 (1977) in Cassel.

Slide 1. It is seldom that one can fix a point in history so exactly as this the beginning of video-art in Western Germany. The start was made in Wuppertal in March of 1963 with Paik's exhibition: 'Exposition of Music - Electronic Television'. Ten television sets stood in a room and Paik manipulated them. It was a Fluxus-gesture, but at the same time an attempt to make new pictures by electronic means.

Slide 2. For the West German Radio Otto Piene and Aldo Tambellini produced the first 'free' video tape, 'Black Gate Cologne', which was telecast in January 1969.

Slide 3. Gerry Schum, an idealistic pioneer, founded a 'Television Gallery' in Düsseldorf. He produced works which had their permanent form only as visual documents. The film, or rather television, record is in itself the work of art. His first, 'Land Art', contains the work of eight artists. It too was shown for the first time in 1969.

Slide 4. The first video-studios to be set up in Europewere in the Folkwang Museum in Essen and in the Lijnbaan Centre in Rotterdamm, (1977). In the first little original material has been produced. But the second was the site of the first inclusive video exhibition in Europe, in 19 . This was four years after the show 'Video as a creative Medium' at the Howard Wise gallery in New York, the catalogue of which you see here.

Slide 5. Gerry Schum produced a tape with Josef Beuys which is itself a comment on the medium. Beuys has covered-up the screen with felt and then bombards the set with boxing-gloves. It is the symbolic answer of the TV viewer to the betrayal of the ideals propagated for the medium at its start. Is this the task of the artist? In this four-minute tape Beuys sees it so.

Slide 6. Perhaps the most successful tape from the pure visual standpoint was the 'X-Projection' made by Schum with Knoebel, a young artist from Düsseldorf. A car carrying a light-projector and a camera is driven through the city streets at night. It flashes a cross of light over the houses, walls trees and illuminated signs, all of which is recorded on the film.

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Let us not create another "society of etchers and engravers."

Thank you.

Ian Murray

VIDEO LUNCH by Susan Britton

I rolled out of bed about noon. My inchest e gage with it was scheduled for a past the nour openial affection to the care ovality as system, a quick rate as, and finally a spanishing glass of recrient water with just also ship of even. Suring was in the air. I have did a cab at the correct My entrance was timed perfectly. Sazing at the white linen and tall branches of joince in crystal, I decided to let order. The result was the Cogumilies St. Jacques and a fine bottle of Johandon in immediately drank several large classes and with that the conversation quickened.

The phenomenon of the video symposium as a to erated forum for maladroit hait-truths can be observed, orce again, in trese few days at kingston. I wish to avoid the roton.but stalls of unlessivable video issues, and crosse to consentrate of the during consentrate of the during class, i.e. art.

First let me point out what I don't want to talk about.

Video is defendent upon a relation right or right or to burial made incomparator administration of natural and talk in the arm time distriction of the products after the fact. Notice to be claustrophomic, in any case, I am incressions where relationship is now to be claustrophomic, in any case, I am incressionship with the relationship to keeping up with the burning issues on the audinistrative front, and particularly in I not of the events of this symposium I thank it is a waste of the former to speculate on these problems without any resolutions to offer.

I would also I ke to take this opportunity to say that a don't like semiology."

What I do want to face about is the articant. The halic cetus. The impulse that is except in our globager and perceit, call the care of an exercise festation of this it calls in video (if itently, critary to the current contemptations attitude is a toward social such iteration of the situation of the action of the action of the situation of the sitention of the situation of the situation of the situation of the

"...but first," interrupted D . "more champagne?" He signaled to the waiter before I could reply.

One of the works I have princer distributes on signification of TTT (AvT., a tape designed to be dense, manual a diagrand. A nervous table which continue y reflects up to ets reunctin athlatic his contents of second content but never heave the red to the formal smile to the analysis of the locations, value and to the address. The locations, value and to the address. The locations, value and to the address. The locations provide the location, the grand of the locations provide the location, and the location of the locati

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et sicke our de froit e waiter il sugre ted. Con de agriful filmer del wao epit of risk for an in liner en no wrasked efficiently own a of teo our autoctt massage, opicione dra accounglasses and left. The sun was blinding. I staggered slightly on the curb and dripled D_____'s arm for support - Un-on, only 3 30 and more than the class lines are blurred already.

Making videotages and watching videotapes develops certain insights into the relationship between the individual and technology at large, i.e. there is no place to nide. Specifically, videology ment is moody and emotional. It has to be coaxed, coerced and manipulated. The sensuality which may and does emerge is perverse and difficult. It is not naturally sensual, rather it's brittle and irritating aid demanding of a continual simplification and reduction in terms of imagery. It does about transmitting essentials and demands that there be something essential to transmit.

Anyone who has made videotapes understands these things and is also forced to understand alot about production in this society."

"We are lost." said D____ suddenly.

Not at all, I replied, "This is an essent all point, but there is no need for despondence..."

No. no . he insisted, "I mean this is the wrong street" we managed to secure a taxi with ease.

"Art production does challenge the modern code of production proper—It challenges the sophisticated and intractable division of labour, the need for systematic and authoritative control, the detailed and irrevocable planning, the judgements based on use, i.e. cash generating potential. In working in video one constantly comes up against these attitudes toward production—Furthermore, the hardware itself (particularly as we sadly leave the era of the port organ with a growing trend toward studios has more in common with a componation than an artist, expensive and exclusive and time is morey etc. beyond this, one is constantly having to debunk the technicians role in society, i.e. the modern a chemist, smug and reticent, the one who knows but won titel? In it is important that video artists work against these attitudes rather than heatly fitting in to the wretched oppression of production in this society."

J ... was slumped in the backseat 'boking thoughtful and frankly, a bit dazed. Finally, we arrived and I regained his attention.

"The other videotape which I am screening. CASTING CALL, touches on these perils of production, via fear and loads of in the editing roun and a refusal to knuckle under to the relevilless de ands of Product on. The cast—the set, the props, the handware, the script, the camera etc., are neurotic, so ky and uncooperative. Product on races ahead but—t—s continually sabotaged and subverted.

CASTING CALL, was produced at the Western Front in vancouver. Western Front video provides excelled that the for the visiting artist, as well as first class technical rely, an arost unimited access to the hardware and an indulgest and relaxed situation to work in this video paradise, unheard of in the east of canada, but, work ny in that situation makes it very clear that high technis seductive and that the important thing is to use it but not fall for it. If you technical too, that we should manipulate rather than letting it man pulate us. Making video tapes involves tension, insecurity and general anxiety as disciplinary kind of art, and so art has a purpose, and doubt and skeptic smare antitotalitar an and furthermore, submerging ones ego is just giving in to general fascism.

"Luring this sign, in thems has bid at it is jake no about satellites and beaming stuff around a dilatin ng in in visind incs. boar in up. lock in. etc. etc. I mitotally suspended about the interest of the interest of suspending suspended to graph out about the interest of the interest and interest of border in graph of the publisher of probability in the contract of the interest of the publisher of the publish

to burn suggested to the little to the little to the transfer of the transfer

"To me thrate, we ship into a him to be a considered as air ofs using value of broad the particle of a construction of the fast entry him to keep up with the construction of the September."

I looked after the state and the state and the state are decided to grade a cab to our requirement of the state and the state are the state are stated as a state and the state are stated as a stated as

Susan Britton

MAKING VIDEO CABLE ACCESS, AFTISTS COCHU-TILLS, FLES & KIUH S. by Paul wong

Video Art- Yes, It is an art form. No, it is not a passing whim.

Although the use of the medium by art at has teer rule heralded, exhibited and on tically access med a happy portion of the art public and art mandrins at all or y acknowledge video, it is presence as something interest, it for all art and leady only treat it as form in which service at at at will venture to, as an aside from their usual norm of working, video is something to "fool around and to experiment with line fact is a great many art at do just that, they foolaround with video.

It's period is still the usual norm of criticism, "horing is such a rice & intelligent remark by such nice & intelligent people is another generality of it's not marketable, it's not valuable and not writing collecting, but let's rave all decisions to row as a most every other major museum har done interwise, the board of directors will in unrelief what it is, what is the good, what is the bad, what is the art, where is the art and will protably corolide what shappened to the state of art and lets git tark to basic

inded Art is no longer experimental all ruph of terms of it institution are, such as with those art sts who are ivolved in a term callman pulation of inagery and most cirtainly areas of externier at a colours, the use of video as a communications device, such as often used of it is satell to transmissions? When an artist aspicances a work with charits, direction and tall a series of the final incommunication and armoss out this work within a terms skills in relationship to the coran at lifts occur which are working, in that is a final colour as if a such a final armospheric as it as a series of the armospherical armospherica

unfortunately much on the meala airts must gair acceptance from within the ranks of the exist of stagrated art institutions, fortinates, due to the very nature of video technology, tie video artist can also extend the interest beyond and duty delithe reality of the established modes of presentation merhaps to the artist's wantage is the whole likely or a nesitation and is praise with in the numing ranks. The video and st community has played an important role valudating, defining and reldefining the nature of video and the multi-falleted use of the medium by artist in Durs or does not the use of video by an artist immediate', que "y as a work of art" The pagnest disadvantage that facesthe vadeo antist as in the very use of the televis o form as the reams of exit, ston the first time visit and art viewers cannot usually get beyond for boredo , the seried being this is not television tile, this is slow, this is not entertain reland or ludes it as uping bed television, we a your ar harring ame your aid once , after ail they have been subjected to and have borsaled chairless him. If televis or, the righteest ors of what is and whit should be expected is gaded. The artist's role is to broader the procest or, the audiences mist be willing to accept that this is a circulant and contact is is a further exploration of a medium which has bor ix, a bulleral statutions, zed by the deliver you to the assent sens it 'exist industry. The artist and Truepe dent v d o producers ar create relatives of these precedents dictated from the industry.

Further to the ew percept of, the view is last to its after to different ate petwees the unit restrictes and appropries to the led unit in a whole area of independent viteo production at first lasters a contusting issue. One must get be indicated as a surfaces and the less states are tipled aiming in the

Fernals one of transform in the transfer to have a set it can last in the society a we know it, is the at the prior in the extra store the concepts that make it, in the one of the hallware. It will be a document absen of the power part of a read of the power part of the power part of the property of the power part of t . O rura i, i' tr, tr, tr, tr are first with divide and or through a way a race of the pratitions as pos the flot for the sit. I the remarks come naw, you nen ... have been used in mefisal was not in the first of the catter in the lowest form of teannology which we also recommend that the set trade standards because we were now and a set, strong induct, dollars or votes and lost of unit and an interest of the contraction of the co would have take the hask that have the relied into proadcast risk in a read so the read the start is we were particular concerts were in notice to deal to deal to deal art and occurr to the comment of the second of the I' this is the agree of a contraction of the case of a contraction of the case History ranch man wir i the trip caret a will as troduction and armen, the attention and rest of the trad at dieve et diging e . ec. " ta" " cure . " at ere de iment ce par , thus is we will over as to that are complimentary and conducive to that work.

and other audiences an antimical and the fold, and opinions and rate allege of the antimical and the community televis. The antimical and the community televis and according to the antimical and the control of the co

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torm for programming and the neather of second or protection that wided and be protect intermated within the transfer of be given the same serious treatment as other art forms.

Perhaps access to randware , the control ty of a line and trollinteraction between the different , sers of the med in at it is also been the cause of profile a mement with diversity, it, in the, fund aq and do led we due shir as no the inter act or in man to meed with producers yeth and getrer for the purious of stark and the estal ish is as walle look in the forms of a long, all held was and spaces for the unpaid of production and resembation is upon and y through federal europe a lines, centers soning up activo tre country. nost of a selection need to a faction of cose a line a leads. Optimist of the new accountry with a larve sense in acce. the reservoyed as in got runness for the a single ewind of it existing centers have uncertine wast crarts in the ture, so it strat on and it and in agreem special terms of alcohold with 10 love the right lave, to follow, carrote a a apted to cent with the programme of needs or a common of recover a course to serve and are dide become in a prima ze in the areas of the entation, this are distribution.

The presental only roduction and in the presentation, roduction and interest of the treatment and inadequacies in the handling of video.

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-Audience development.
-The handling of installations and audio/visual constructs.

-So forth.....

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eading video producers in letter of the retain the state as some of the eading video producers in letter of the retained Film Board in Montreal, was on, or the four in members of videographe and initiation of the still one (see introduction , Fenns Jalie Walle and the late of the Canada council, Foldentian to the film of the recently formed congestive with the film of the recently formed congestive with the film of the recently formed congestive with the film of the film of the formed congestive with the film of the

Comprovides particular, and valuable in into it the light on in Quebec with regard to video.

Their answers to the following quarter of a contents is so by side, allowing broader representation of x and x are reduced to a very difficult set of issues, as well as the possibility of comparison.

where wistion, intimate our two particles in the work of superior relations to their interest to superior in the work of the work formations and the work formations are superior to the superior of the super

The interviewer of the restriction of the part organism take form all and the speaks also for Julien Pouling.

IS VIDEO IN QUEBEC IN A STATE OF CRISIS?

PF/JP 1 would say yes, 1 would say it is in a state of crisis - like ever.tr. a else, like i., in a state of crisis A fam time and the first passer merage there was more money in the case there was a of of mone, and make the first the money formet mes the. the case is a late to the first to line a late of the late of the case of

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between these medium, but it jenural little in the same thind - if a images and sound, that you you beget en it a celtain why interest all

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These to my, are vir, different because the story and the life of tiese two pause and very different. People in second manifer all or inlined things account to a second and talle nation that is thy no to survive in North America of he are as pleads or of all slawby treative in the first with every ong trey are lit, just living difference between what can be some in the line distance what I three to say the rate estimants continued if you understand what I three to say the just that we have other interests and that's why we are doing these things.

IS IT NOT LETNIC THAT UNLES BULLARNA SHAMIN , NOTE L'ADDITETS
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TURRENT FOUNDATION OF SOME MONTH OF THE NOTE OF SOME AND THE NOTE OF SOME AND THE SO

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SHOULD BE?

easy or any instrument of the end of the end

of the artist is very important. Out (in ored addouble time when the people with come to in siplace, knowled to the countries of the countries of the ground to talk or you are good to make thin, with a countries of the bit what we fell when we worked lust in the first or look and of they needed our work, like they needed to hat in the deeded runs for thom, our work was important and way issert all locatory has to use its artists.

INTERVIEW WITH PIERRE FALARDEAU AND JULIEN POULIN

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PROFIGURE is try on to preference charts the mean no of the state of the executive terms of the authority of an artist section of an artist section of an artist is possible at a section of an artist section of a section of a

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Sure , o sut plotound craice in value mutiwere you attack i q with the Sure , and new have to conjugate in the over the five viewers of the five v

EFUP Junen is saying first that so bus and it is, a ver it gone, make too tog column so nother to an entire years, - that means have years over or ar what would be a liked of was to see a tenter to ent to me to me as a more to die a roof ethnographic for May in the ext our sea is and see of one a description applicate a called after or a reserved a feer us that also a way of under at a fire empresent of a construction of the construction, a constant, etc. A SE TEN DE TOET CONTENT Y WIT WAS VERY CONTENT FOR US TO WORN OF THE STORY WE WAS A SELECTION OF THE SELECTION OF THE STORY W us I way I put in out if the cit in a leave will destall raid we want o to from a tore or q ma , it wo, wa " count of the drote'r, acust for so, the time to the son of the son o rour and a half cape of year or extract (law or all these opports to find may to the dread of the or of the dread of the master extract to do it introduce attempt pet od was very sine , as a proper or dut sound a la very tepros of that on the server at the server are let tree of sources, jude where the grant of that an for when the transfer that the service race the late of the power, the way the area of the area of the power to th wree to in the grant "1 South the and the are the property the same to the same as well finished. Now it's time to work more! It's starting.

3 L Are you satisfied with the air is hit and differential on from the same of the air it is not one of contression as Art Metropole and a following or are audience through broadcast?

Prop we think these clace main a minimal attention of persons out for usint since enough, we sand to the interpretation of the people than I think it does not essentially a sond a sond to within a make a fact, we transfer it to be mmonits not velocity and it of a notice was obtained without problems of video. For caddust within a time continue of class some very much, first because we within a continue of the continue of t

JBC On or the arqueents that the state of th

PF JP we don't fight very and online with in fessional or "unprofessional megality with a to make the post we can do with what we have a distract of which fight is a fixed or in the productst wire not as a table of a make to week sole professional and a fixed of the professional?

JED wights there as his mifers of the sit to be set community came on, any bit in the sit of a community who are working in video?

PFOP For twe contitod and tending the horizontal processor of the artists of the contract, the first and the artists of the contract, the first of the contract of the contrac

February 1978

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The Gistory for a fire tyre, the arm of white part of the Gistory and I have been asked to the arm of the transfer of the arm of the

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However, there is a degree of ... 'raid a head indicate erved anywhere else. In fact, as its end in the situation is one which defined jett. If we have the situation in the modifies that it also and never raise been at ... head a new modifies the first and of that lay shows are trunk at the notice of ... the mode to make to want for the lay that the mode is set to real set, the indepth of set of the mode to promote as well as to execute the work.

Britain now has bearing a room, and the first to the modernoon throughts to talk the french room of a first to the first terms of a first terms of the first terms of the briefly at a show.

There has there, over the learn, was a more of larger to an trate

Systems for whealer and and it is a displayed of the first of the standard of the standard

Arterits in Book and a simple of the discontinuous and a simple of the continuous and a simpl

tith suite is south the form of the form entries.

They used a distribution of the form of the form of the form of the form of the drawing of

to accept that the work was more than an amateur ship of cassing phase come has heard an lar under a near circle about video, as thought there a 'movernet rather than a means). But dub to a great deal of neartive from the first makers them elves, co-maked to a great deal of and elsewhere established not only an international network for distinction and shows, but inscribed an international cathorm for cirtical and tracet day discussed under their shearths have containly in Britain adjusted their views, discuss, con anclaim the work, a discussion of substantial supportant and fund on the colors are not not without their understands. So the and fund on the colors are everything about their process of course, and a sminor time ping that everything about the right principle is not one to be ignored.

This has or course alread, him taken of the normality-video people, though it would seem to in more and seem of the more in a normality and seem of the more in usually interrate into a cylin or each of a little of a linear of the considered as hie with nate that it are already and of a rock of the restriction of the more three interrations and the more three as a little of the more for search of the may be a point of contention here).

aving set in the consistency are minimally the unopear silvation all seconds, must now say something elimination text is desired under video with which grew in that context is hodeled lossely on the color format, it was tominous if discuss in between type of and is not sever other dritish video and sts, who dismed as a steering one free in ate in the purpose was to establish a non-incoming nor an animal of context. The deal was to set up a window to face that the face fath tape incoming these works and winks produced his set up and windows the set up and the set up and

Needless to Jay, law of furnith was a Gold is not town to book. The fistory of our atternal to a result, at an was introduced and to so that sublicity to so

rowever, to for a fee which were the introduction that the mittal a car plan had to the policy of the participated and one of the contrated and one contrated conflicts first ordinary or it, at ordinary and on producting a catalogue of the production of the work offered a space in a public for the graph term of the conflicts of the catalogue of the catalogue.

while this is to determined to the state of the signs are that it will most I kely prove from the set or of orm efforts so fan, response to the invitation to the works of and in the library by artists, response by prospective table foreign, and response to a large authoric attending the promotional or with the artists of seat Britain is currently holding, for the first time, and the set of seat Britain is budgets before them for administrative and the set of the set of the second section.

Artist-run organisations we train the second officer of sary in developing the empaths of their paints and the second of the riviation of their paints and the second object was and needs. Let to the second object we and needs, let to the second object we and needs. Let to the second object we are second object with the minimum signification of the second object with the minimum signification of the second object which the minimum signification of the second object which the minimum signification of the second object which the second object which the second object which the second object with the second object wit

Through a i to seem has, and to are or, now me so if a will sue procedure for art v den ex a rear a fine tracts develop a library of works write 5. 0 d ' + 2, se se' ve To quote our first ratalogue Till cata ... The did this se than of artists work in videotabe, yiel ... ". Third ar video installa. one from the is and abroad. Is such it is the first of its kind in Firepe Anyone working experientally in an accorded a actworks or the me. unis nligible for not on rich to the mean rich being what they are, there are under the list of the catalogue does not pretend the line reserving the district of ant sts valued the and it is and this even with a terminate the meters of the raise that it time of the plant of and the terminate the attraction of the plant of and the terminate the there were omssions., piews of the fit ould not take part for mersora reasons, in as it is raid of the part for mersora reasons, in as it is a raid of the part for mersora reasons. specific contract with one order and are or quite In a last point another compatitive dealer in the an in the compatitive dealer in the an in the compatitive dealer in the an in the compatitive dealer in the an interest of the compatitive dealer in the an interest of the compatitive dealer in the compatitive dealer in the compatitive dealer in the compatitive dealer in the compatition of the compati · - - - - - + 3 . 1 . prepared to act as unrect agent for our in the modern for other organisations allow it is a contract to the formulation of accession by Selection about the modern of the procession of the proc totors at preserve preclates and the server of the server of the art as an internal of a activity which the server of the server something we should certainly discuss here.

#inally, and oriet,/, (A's data row is officed to any new derested in himans on purchasing tages, showing isst cather or officed purformances Unitages our nair source of feedbluk is occur, from coalities and universifies.

where not only lecturers use them in class, but where work and home playback facilities are aplearing in 1 practes. The market for nume systems is also taking a firm hold in Brita n. and one can conceive of that as a possible outlet in the rot to, distant future. Exhibition organisers are using the catalogue, as a useful textbook to the activity as well as a listing Since it includes lengthy statements by each artist lippyright rename. with the armi t and is mor tored by us. Brodulast outlets are unreal Britair. We have only three air charmels and about tie same or cable. The Boul control two of the first. The completive element latween them and the to rd which is commercial is started or flobtime for the highest. duplence rations, to s, coupled with the cell of that technical excellence i at a premum above all else and dominated by over cautious and lower ful unions, waves wittle moon for the miss, business of entering into experimental broadcast Occasional , a renegade producer has shown video art, but it is sport forgotten as a freak shiphenomenon. And the cable statemes, which are based in country towns, and very much local colour typenjects struggings to larvive or reavy up dia . The concept of Ivida artinatinot occurred to them, deplice numerous enforts. But we are working on it.....

David Hall

VIDEO AND ITS DISTRIBUTION by Maria Gloria Bicocchi

I will focus on the apparently most commonal channel of distribution for the art tapes, which seems to be the proadcasting felevision. The language of video is a language by subtrint in incaultive nather than synthetic (fless is more. Mies van en Rone, if dues not have the undence or emergence of an enlarged common cation, if is script in given as television (and the intention is similar both for the official or independent channel, as the medium is perceived as the message, the videoart (and which one) how can we put everything together, just only because the medium used is the video?, the videoart showed in five was saying is est and misunderstood, a message from minority to minority, and nothing in effect would change. The truth of television is a liconmercials. The hidden persuasion of the name, of the mage shown, the end at on But enduation means fashion, and becomes common sense, standardization, however, mediconity, collective mimesis, fear of the self.

And how could an art tabe he entrated, if its own territory is inside the expanded insight of the art sts? If it is improsion with respect to the explosion of the Ty product, which is I stress, pre-closed, one gauged by the opinion polls?

This is a reflection on this lossing the concerning the video distribution problem, but how can we really arknow this, as the lartes an logic is not part of our problem, the ideology is dissing in a community level, and the articulation of the larguage of each single video is related to the artist's feeling?

In Ty the art video would be grown as a work of art, object, and instead it is a subject (produced and not reproduced and as an object linke painting or other, should be copletted, ossessed, steadable but a last not is together idea, project and object instead andody could even steal a tape, as it is a message, idea and project if somebody would copy the idea, it e subjectivity of the counterfecter will always access, and the work would be other instead in televisions even thing is in table, as idea, project and result, from advertising, colence, Toyames, the componence. Television is made to be imitated, and this makes it a means of assurption. Just as the food goes through the mouts, television through technic sleves and ears pervales is with social models, with reality sown recorded add, which is already us. Television steals our reality to recorded add, which is already us. Television steals our reality to recorded add, which is already us. Television steals our reality to recorded add, which is already us. Television steals our reality to recorded add, which is already us. Television steals our reality to recorded add, which is already us. Television steals our reality to recorded add through the electronic circuit, was not manifest to us.

The art tapes, let's talk about zone and orly, and to enlarge the promise, is a point of departure, without in ligarity, at is horizontal, unique, and, so far, useless to the companity of injectators of userul, as almoral)

On this latter, if we take some Tour grant, we lave a hale in nint size channel little, Town York. Here the art talls are edited according to or terial which reflect the broadcaster's need , rut the art stis, and, as a result, become television.

The editing in this use, also a curtifity of girnomanne to the technical aspects mathematican to the mediate, or an also act of the ard net via from public to private, instead of from private to public.

There have been projects to create a cause is system, linking museums to private comes, it would be a great in a to enlarge the huseum's influence, but this would not be television.

lelevision (what in hears it see all the units a trap, a who of misur denstand hus the theo ucosmonwith is of the medius we are talking about.

when an art studes the medium as a landways that it laterant land usage) the usinformed will set this as this control that there are a considered and also as ant. perhand the same that it will be so the preduntant, under the conductive of a coded, each removed the conductive of a coded, each readable led shell answer (medium-middle-mediocre).

Television also needs STAR, but in respect to diend. In, as it telds towards the homogen, zation of the message, given us, instead or the star system phenomenon, a reduced large last levy Nirauss says, following itempretations of lythsid in shouther we elone to the present. Twacts in present to aim we to give us within a little mounty. So it is a reducing messame on within one the little with some model to human, in television trends and the vital is in other case for viusitate in antist is an idea for few people, and vised art is the art strumber of the star of the screen laters are not people to to the later system.

indee to the present of argued about, and, as it it as not by itself. It is not let a nythe People want of a nythelic creatable and the control of anythelic and a linear and

wided should become complying we talk assistant, but we see the And in an ordinary way, not only in exceptional ones.

The sites of proceedings that the process of the pr

I would have not to the sont differ to between the viceb used as a alguage and notice and an advantage and notice and the control of the cont

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If while we have the control of the standard of all processes of the standard of all branches of the use of this medium.

tapes. Its name is "Video '79: videotape the first decade".

I'v wish in that in the unconditions of violations of a tay will was a fit has a self in a man of a tart which has a fit has a conditional and a conditional and a conditional and a self-conditional amusing, etc., etc.

it will began the wrold a test of world in final in a not a the future.

Maria Gloria Bicocchi

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OLTLETS FOR VIDEO by Kate Craig

emphasis on closed circuit.

As a video artist and producer I am concerned with the problems of distribution. There are three obvious outlets for the distribution of in which I would include galleries, libraries, schools, pay T.Y., bars and private homes. I will discuss these three outlets, in turn, with an

The content of the video work has a direct relationship to the viabil-

video artists are reluctant to allow their work to be broadcast or caplecast and the reverse is also true - much of the video work in ex-

of the content. In fact, for some actists, the very thought of their work becoming a consumer litem is distasteful.

not been, and in the future is unlikely to be, an outlet of much consequence. The nature of broadcasting by artists on this scale has a top-

There is tremendous value in the opportunity for the sensibility of the artist to be presented on a largepublic scale - but these aren't in the strict sense of the word presentations of video art works. What the networks and their subsidiaries are offering to the public, and the tremendous power the advertisers exert over content, make this means

The use of cable as an outlet for artists' video tapes is more tangible. The success of public educational T.V., supported to a large extent by subscription, has demonstrated that there is a substantial audience interested in an alternate to commercial television. The opportunity for artists to plug into this network is proven and will no doubt continue on a small scale, but it is very questionable if this market can sustain video artists.

of their profits to provide community access cable stations. These are local stations. I personally know many artists who have cablecast their video work. The problem here is not access to the medium but access to money for the production of tapes. It is a frustrating and infuriating situation, given that the calle companies are extremely rich and the video artists poor. Basically there is no morey forthcoming from cable.

In Vancouver, Byron Black produced a series called "Images from Infinity which ran for a full year, a half nour a week. It was an exciting show and in my opinion the only one worth watching at that time on the rom-

and it was a truly collaborative venture, introducing many artists for the first time to cablecasting. "Images from Infinity" was produced, for the most part, in the studios of the cable com, any with no renumeration. The show was eventually discontinued by the cable station because too much

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rafforts would be seen to the 
been producing "the Gina Show". It too is a forum for local and

it is the state of the state of
   had to provide the raw video stock for his own copies.
   Given the attitude of the cable stations it is obvious why individual
   artists are reluctant to use this channel of distribution. Furthermore,
  advertising.
   artist of accessing the information to a predictably limited and
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  private sector and pay T.V.. The potential of the public for viewing
   the distribution of video art in these areas, but it requires a
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   certainly have a large audience to draw from. The alternate galleries
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the very nature of the medium, being a child of commercial television, can continue to exist in such specialized and more often than not, stifling and impersonal environments. My tendency more and more, is to believe that unless video art and its artists come out of the closet and into public, that the art form has less and less chance of surviving unless of course, our funding agencies, contrary to public belief, continue to support the medium. The cost of production equipment is rising, contrary to what is believed, because many more artists are demanding access to more and more sophisticated equipment. Give a video artist colour and for the most part there is no turning back — and it goes on from there. Two colour careras, a special effects generator, time base corrector and maybe even their own I.V. station. But I was talking about closed circuit

when we use the term distribution I think of two separate meanings. Distribution in the sense of moving the information on the video tapes around the world and accessing video ant works to as many people as are currently or potentially interested. If this is what we are talking about then the job so far, has not been badly done. The existence of organizations like the Video Inn in vancouver, for example, which contains the largest library of non-correctally produced video tapes in the world and has published the International Video Exchange Directory for seven years, or the Western Front Society, which marbours over two

artists of other disciplines (also available for public viewing and exchange) attests to the availability of viewo art tapes.

The video network is growing rapidly and access to the hardware for playback, although often difficult to find, is more often than not, available without cost. So, a relatively free situation already exists, free not only in that the information travels but also very much to the point, free in the sense that with a few exceptions, the work being presented is not being paid for in the real dollars that buy video artists first food, second lodging and third, the materials and equipment necessary for production.

for video art tapes being sold to the public? It is not a question of whether or not video will survive without funding - of course it will survive - but of getting the art into the public domain. Distribution to closed circuit markets is an exciting and very open avenue in this regard.

The future of television as we know it will be in total turmoil during the eighties. The outcome unknown. The threat to network T.V. is very real, as the communications revolution raises its potentially expansive head away from the commercial measure as we know it.

The individuals' control of the information coming over their television sets started with educational subscription 1.%, and is now being particularized by the availability of VES and Betamx equipment, allowing the owner three options—one, to record programming off the air with possibilities such as editing out the commercials and preseting controls for recording while not in the home. This naturally leads to the second option, your own video library—Apart from selections made off the air

music concerts and other cultural events. The third option, with the purchase of a video camera, is to sale your own home video tapes. Which, I might add, is where video artists started in the sixtles.

The second option is the most relevant to the video artist in terms market on 1/2" cassette ranges in price from \$35.00 to \$50.00 - a contract the video disc system is commercially successful. Video disc, on the market for the first time in December of 1978, a system not unlike the long playing record, is advertising programs

publications aimed at the home video market, indicate that the distriin a fairly sophisticated audience.

help to break down the conditioning of the T.V. watcher. The problem with video art, vis a-vis the public, is not in the art, but, in the

an individual raised on an average of two or three hours a day of comcercial, minimal content, entertainment oriented, fast clipped, over

being presented by video artists in our culture. The logging of ten, fifteen, twenty hours of home made T.V. could very well make a more receptive audience.

of the past and present, especially if a distributor with the insight

individuals own the equipment. A few thousand might auy. The distribution of artists' video tapes could be a whole new ball game

Kate Crain.

FREE TELEVISION by Michael Goldberg

when was the last time you paid to watch television? I don't mean on gas. I mean, are you buying the products that advertisers are the videotapes you enjoy? Since when has Canadian cable paid for when was the last time you paid to attend a viewing of video art or a Jocumentary work of social import? Who sponsors the news?

paying.

In Canada, TV is free, That is, it relies by and large on indirect taxation (A.K.A. successful advertising) and on some direct government money. Yideo activity is supported almost exclusively by the Canada

grants were given liberally to community media access activity)

(otherwise known as poverty). Some artists of skill and repute may survive off the Canada Council, and operating funds are provided to a

film analogy) for it to thrive

work. But let's face it, few artist/producers will live well from such tearnings

This is not to suggest that artists' fees are an unimportant issue - quite the contrary. It is crucial that the professionalism of the independent video producer gain recognition. It is also advisable for artists to try to live as much as possible from the work they must enjoy. Some tapes

and not for all time!

out little work of quality would be seen in public.

foster alternatives to mass consumption TV and sensitize viewers to

creativity in their personal and political 1 ves. There may be video prime-time, quad. TV; and I wish them the best of luck. But there are and freedom is limited in that context.

If this is true, then one important direct on for us to move is toward

I am hopeful that we may achieve such a model in Valcouver. There are many aspects of such a project needy of attention, for this article, I feel it is timely to look into the question of financing.

The best things in life may be free, but this applies more to dancers than to video artists. We work with a more expensive medium of expression.

let us not delude ourselves; Fundraising is a key prerogative for a broadcasting project to get off the ground. I doubt that we can expect the few sympathetic funding agencies to subsidize media art from beginning to

isation in our country). Where will this support come from?

As an aside, I would dwell for a miners on the effect that funding sources and arrangements can have on an outlet of expression as important as television. In spite of its achieve ents, American P.B.S. is being called the "Petroleum Broadcasting System" for good reason. Freedom of expression is held to be a basic tenet of our defocratic society. Yet funding pro-

of funded bodies. Artists who live for a number of years or grants may feel they are free to create as they wish, but when this same funding "with no strings attached" is suddenly cut off, as it inevitably is, few remain unscarred by their quest for other security or sustenance. Short lived grants, on the other hand, prevent long range vision and this insecurity works to the letriment of continuity and quality.

While there is no guarantee that the Canada Council will maintain its independence from the Government that provides a majority of its revenue, we must continue to depend on it as an orgoing source of funds for video production activity. Grants to individual antists and production groups will continue to be algudicated by its own assessors. This means that it will be might impossible for a station to constitute a permanent production group, but at the same time it assures that quality will be judged independently. It maybe possible for the Council to one day set up an artist-in residence program for such stations.

The Lanada council will need encouragement to provide start-up funds for a broadcast facility. Even though an entire station should cost less than one studio at the CRI, it will be difficult to raise the funds required. Ultimately we must look to a mix of grants and donations to cover capital costs. The CRIL must also be assured that orgoing operating costs will be covered, before it approves a Liderse approved. It is essential that the Commission be convinced the lidersee will not be controlled by a non-licensed provider of funding, especially if the major source of station income is government. Without going into details of arguments regarding

best in the long run. A7 - 7 - 7 - 7 - 7 - 7 _______ adequately cover the financial needs of a station -1 4 , _____ u' = ' - above "broadcasting fee" obviously applies to a tape only once. 2-22-* A. 16 5 ----. 16 5 ---- - - - - - - - -6. - - - -_ 00 - 00 and when possible, denating cash. _ _ _ ment known as fundraising drives. Still, this must be looked into by on-air marathons, sulicitation by mail, and personal contacts. It cause of a ternative television

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Michael Goldberg

present limitations.

TV ART IN THE HOME by Clive Robertson

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Politic, Canada's leading gay rewspaper. I believe that the media, including television agitated their readers and viewers to vicarious year. Our age the Attorney General to feel secure in making such a move I think it is more than just a technical legal matter.

I watched an artist space in Toronto recently try to se'l itse if through a long iter of Twikews - they looked by erile and indicate. It wasn't ent rely their own fault. Art doesn't fit as easily on televis in as paintings do on walls. Television is not an adequate ruseur. These reservations should be taxen into consideration, the rush of tele vision is sometimes an alluring mirage.

But we all know that stuff? Or do we?

Are we still suggesting for example that Susan Bratton's tapes, or Lish Steele's takes or Rodney werden's takes be betalaxed and piped into the Holiday Inn?

what art sts have called high Profile is often incomprehensible to the home entertainment industry or the television networks

I would like to take a closer look at what we mean by indeb publishing for the home entertainment or educational industry.

Arton's has just completel, axed such video publishing intentions as the investment cap to is just not there, at least within public sector

So in discursing I. Art in the name , would like, if you are willing, to focus on what do we mean by video art in the home, what information are we think ig of selling and who is going to make it rescally available?

HOME MARKETING OF VIDEO ART by Jaims Davidovich

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showing single channel video pieces in an art gallery.
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are going into the home and instead of marketing video as a print or
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 lish a home viewing audience using cable or broadcast television.
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produce programs for smaller augmences. I.A Brown of the New York times suggested that with the new technology broadca to Towell be comparable to rajor newspapers and magazines such as The New York II A.S. Time magazine or Newspapers and cable TV, in reaching smaller audiences, will be comparable to the art magazine or trade journals.

Cable television is reaching 16) of American homes with 12 million subscribers. By 1/81 the percentage will be with 26 1 or subscribers. In the near future caple will be the natural conduct for artitles sion. It has the advantage of making available extensive periods of time on one chainel and it can reach a spen a led sector of the population. Also, cable IV is free of the requiations of cormercial and educational TV.

As an art television and erce but do up there will be a decard to but programs for home viewing or deodiscs are the most do took new tech no ogical advance. Projected sales of videod scinlayers is it. Justice sets by will be easily to buy videodiscs on a variety of subjects and people will be able to water art videodiscs of their ore cell in the comfort of their home.

It is apparent that in the next decade we must market wideo and through cable television and create a deland for videosists. In this way we can expand beyond the nameuw harket of the daller, system and we will create a larger and more receptive and ence that will financially out, it the work of the video artist.

Jaime Davidovich

INTERNATIONAL VIDEO ART SYMPOSIUM

Thursday, March 7, 1979, 7.30

SPEAKERS:

Michael Goldberg (via video tape), from Vancouver Jaime Davidovich, Artists' Television Network, New York Clive Robertson, Artons, Toronto

Michael Goldberg:

Hi there. Thank you for inviting me from Vancouver, to speak

it is a significant to the public at large.

Hi there. Thank you for tuning into our program tonight. Make you se of this medium of television by artists across Canada. (It doesn't work either, just a sec.)

recorded onto video, it just doesn't come across on a small screen. On the other hand, we have the reverse situation here, where I'm on a tiny screen way up at the front of the room, and all of you are out there, and I've got to figure out a way to make it work so that you're not too bored with this and so I'll have a good time too. I'm not quite sure how to do it. The medium of television and the recording systems that we use that are newly accessible, are easier to use tran the older, bulkier, more expensive, more sophisticated, complicated recording systems. They it works or not. For example, an installation in an art gallery an audience at nome. The way that one puts across what one wants to warries according to each situation.

to, varies according to each situation.

I will assume, if you don't mind, that some video art, some video tapes or closed circuit installations are made for that purpose or concept, and that there are also a lot of tapes that can work and will work in the context of the broadcast station. The problem is that the protect job security and so forth. Another problem is that the technical sophistication of the bottom of

signals that exist in two inch goad or the tape systems that

Droadcasters have town of a for well as a for well as a control of new developed to that are set as a control of new developed to that are set as a control of new a ed a form of a form o

it; there is a control of the first of any embedding that a control of the first of any embedding the control of the first of the first

ship with broadcast licencees that now exist. Though the work

with a mass audience. The productions that we do, or that we can

the radio services and the context of mass audience television at times. There

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are a services and the context of mass audience television at times.

But, on the other hand, the industry is very closed and it is by law liable. That is, the licencee is liable for everything that it could work in a mass audience context.

Also, right now across Canada, there are a number of mostly off and the state of the border, if we don't licence more Canadian's outlets that do, in fact, reach an audience. What's happened with cable is that the state of the North Pole using satellites. So we have audiences that the state of the state

that slop; there's no question about it. So, it is important now it was a second of the state of

As a natural extension of that, I think it's very important where not consider a second of the secon

The important thing for me is that programming control remains vested in the artist not in a bureaucratic superstructure, a hierarchical organization or a centralized network. A promise of CTV to develop local programming across Canada fell through very quickly and even the major commercial local stations are not programming very heavily. They can't afford to lose their interpretation of the same in prime time and that's quite a fight. So, if we are to widen that and do it in a way that is going to widen the range of expression and the type of vision that we see production in the community, nothing much is going to change. I mean, more of the same isn't anything new at all.

Also, all across Canada, we have seen the development of the parallel gallery. This is the artist-run and, in most cases, artist-operated non-commercial gallery. And so, there has grown a lot of expertise in what is now called the area of the 'artist administrator.' It is no longer tenable to say that we must hire administrative people to tell us how to run our affairs. It's not even necessary to have a community representative board. Why can't the artist do it? We can; we do it all the time now. In television we can do it too. Where we have a sufficient programming base, and where we have sufficient interest on the part of the artistic community to put out that kind of programming. and to administer it, I'm convinced we can do it. But there are lots of problems associated with that. So if you don't mind. for the next part of this talk, I'd like to delve into some of the problems that we've already come up with in thinking about starting our own television channel here in Vancouver.

One of the decisions we've pretty well taken by concensus is that we are going to keep production facilities decentralized. Here

in vancouver, there are a runger of coop' can be and tack at as t at a ready exhat hear we were it is not in the way elwester uit. Metro-feula. vidus Ant pallers, were a your transport of the pay-* Lare over plane to the are a second at the term as well as a number of two as the trained that altreet the electric terms of the trained to the god (t) franchter van bereit en a protect alansha I sent to the tent to F" of the television station should the " and the " and the " and the should Another to test , , or test to use to each office ver seed on a seed of the seed that's proposed to us just about. We want to be quite stringent and set up a system whereby a selection will be made. At first we'll be on the air only a few hours a week; perhaps, at best, a few hours a night. Now, this means that we are going to have to say no to quite a few tapes and quite a few people. That is a very delicate situation in which to place yourself. I've had a bit of the entire of the unit of any his office of the entire o to deal with it is to tell people honestly, why their work was not selected. When the decision comes from fellow artists, and telow, rity most remarkable and a service service service and a service serv could have been improved technically, or how the artist or producer could have better succeeded in the intent as the jury perceived it, this kind of criticism is quite well received. I was rather surprised to discover the Canada Council now has a similar system. It's delicate. It's very important to phrase the criticism in a constructive way. So, we started a series of the property of the propert for the way was a general to the form the Video Inn library and critiquing them.

It looks as if we will be setting up some sort of jury system rather than a point system or bureaucratic selection process. It's been a really interesting process. The test will come in the next to the setting process. The test will come in the next to the setting process. The test will come in the next to the setting process. The test will come in the setting process. The test will come in the setting process. The test will come in the set of the setting process. The test will come in the set of the setting process. The test will come in the set of the s

Now, that leads to the art/politics split. I don't want to get into it very heavily here, it's fodder for a lot of discussion But l'm happy to say that in Canada in general, and in Yancouver in particular, we have a comfortable relationship between video

term, ni, the analysis of the state of the s

The other thing is, there is no way we can afford to be a union shop. We won't be able to pay most of the people involved. We WILL de to a contract to the second of the s fees. Now, I've dealt with the whole question of financing in the paper that I presented to this Kingston collegatum. I ask you to read it, to see my position. Actually, what's in there and what v in this is the second of the id or foat hiv few years; sometimes in formal discussions of large groups, but very often smaller groups and sometimes personal situations There is no master plan at this point for us to run to the CRTC 2 4 2 7 AY cry ty a section of together, we've got our equipment and so forth." We don't; not yet. But we're moving that way and I think people are very in-Friedrich and the state of the find, constitute a workable model. I said a bit earlier that we a night. Well, what's going to be on the air when we're off the air? (silence)

CLIVE ROBERTSON:

with a few of the things that Michael said. Whilst we all know Michael to have very good intentions, he often speaks out for Canadian video, almost as if they were policy statements, even cally, in that tape, he suggested that we were very fortunate in Canada that there wasn't as he called it, a schism, like there is in Europe, between the producers of political and artistic tapes. And he said, just prior to that, that in Canada there really aren't any political tapes. That's basically what he was saying. So there's no wonder there isn't a schism. As far as

his attitudes towards the Nancouver proposed T . Station not pay n_{σ} artists, a think that type of this indicate than The end of it with the beginning of this decade rather than The end of it

To comment on Art and T.V. or T.V. Art in the Home at this time, is not quite as subject very, easing as wolld have round the subject a here twelverient's ago of that time in los Angeles, i was raising the flug for future video publications. As you may or ay not know, I have been involved in notentially decipable for Judice two and a latent publisher. Arters in Toronto did produce two and time video cassottes, one or wotern fillion, the litter wine was a tabe on Stephen Molaffrey how, depending upon your objectives as a video artist, detting video art on T. or carbe retwirks, at the seed, as a wort will struggle. Ard when it in fact thes balger, it is the said to least step forward for the video art community at large.

I phrsonally agree to such bruad or call a darting with two in anvations, which I subjest should be out a derect, at least with tle Canadian context. The first reservation is economic, while individual funding as at "I available or artists working with wideo, the proader lect of vise activity the udite enuipment upliating and access, can no ling ripe quaracterd by the various toral funds agent es la seal ze that there are a number of Visec artists wildered tive lines four full state for num, and address to those indices who are a side and from state harding sources which and he mout it as a verithis somewhat obvious, if not acrosm economic, and therefor buildical charge, there is, a suggest, in owner the cases of or ortanity for ait ats to levely get the min pauction to some form of felevision There will be a med for art, is to be gald for air no tare, on televiane. Nor layrest for a ritue, free access, as it is called. will in tait become in elective failure. As both cable and Tiv networks soar, and as inverse , art sis buttle boorer, buth free aid to television by artists has to stop.

The second reservation, is a sife of the of exact which the of information artists want to pipe into the home via T.V. Is it so easy ansestment of the material of the sound to act the leve that the relation means and the same via the relation means to the evidence of the casual I don't be even that anything a video and at does either leves sarriv works or fits into the video meanswhert that video at the succeed in the evideous form and anything a meant se force to the evideous at the time that what were antitioned in the light of the evideous formation and the same the evideous formation and the same the evaluation of the same and the evaluation of the same that the evaluation of the same that the evaluation of the same that the evaluation of the evideous formation and the same that the evaluation of the same that the evaluation of the same that the evaluation of the evaluation of the same that the evaluation of the evaluatio

information for television? In reverse, do we want to indulge in fantasies of non information for row information television?

I recently did a comparison study of T.V. news for Centerfold

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I believe that the media, including television and television

that is see that the media, including television and television

watched an artist space in Toronto, try to sell himself through a long item on T.V. news. They looked puerile and ridiculous. It wasn't entirely their own fault. Art doesn't fit as easily

museum. These reservations should be taken into consideration. The rush of television is sometimes an alluring mirage

But we all know that stuff, or do we? Are we still suggesting, for example, that Susan Britton's tapes or Lisa Steele's tapes or the Holiday Inn? What artists have called high profile is often vision networks.

I would like to take a closer look at what we mean by video publishing for the home entertainment of educational industry.

As the investment capital is just not there, at least within the public sector. By this, I mean, that whilst I agree with Micheal that the artists are good administrators. I don't know of any artist organization which has the type of business experience that the commercial Betamax market. So, in discussing T.V. Art in the Home, I would like, if you will, to focus on what do we mean by T.V. Art in the Home? What information are we thinking of selling, and who is going to make it readily available?

DAVIDOvich. I think that Michael and Clive made some very interesting remarks. I wish that Michael were here so that we can follow up on the discussion. But, since he's not here, hopefully this commentary will be taped, and we can have a transcript. I think we are focusing on some basic issues and I'm very pleased that this is happening on this, the last evening of the Symposium. What I'm going to do, is read very briefly what I have here. Some of these things we focused on before. Then, I will concentrate on the experience at the Artists' Television Network in New York, which I represent.

My corments relate to the or 'es State, with a row better and where . I we ammidded in my work, ever time? . was sor in Argentina.

some harker of of villy little for the cash one years, we have spen video aif in all or ma a discussion the context of an exhibition space, the T.V. set is viewed as an art object. The gailery space itsisficas to the sprect of man, art i.e., c.scuss on and selerary, in a vine learner American art mage, mes In one of so mant cas, or at penerty fores that the rist m, of modernism is and made trade the splicing image in made comes to mind of a wide, see that the transme than any rangle picture, has, sont an inam of twent of lenter of in an art gallery, the T.V. set may be framed by a white wall, and tous appears to be a southern that is the enaction generated and seems of the year, which is a gail environment. Gu wa , it is to reflect of the read at the . . . thr a few secons and 'cur at no his draw ry in fact, according to a rise priver, we have in indicate to seconds in from the age of the real factor and the selection read not of fit to has runeer wash we view that a for how , int is we by burn ord to but you art. we rate certical to water lite I lead, we have spent hours sitting in a comfortable chair, or even lying in wed, water they end of the first we show y dan in an art of pro, we are four to the contract test and to the fusce and to learn the second rush, adoption of our design the second rush. look as the art object for a limit form in duff the tran otres art outstu, are often with the or a first till an inder n to letyth of the armost a mart the time all add to of television but concentrate more on content. This is a lot to ask a like first low in the sustains in, of indiving single channel video thesis in an art gallery.

John says that who is constant to strong or force, and is an integral part of the contemporary visual arts, it does not enough the contemporary visual arts, it does not enough the strong of the contemporary visual arts, it does not enough the first ten years of developing, it is time to example the artificial transfer the first ten years of developing, it is time to example the artificial transfer to a contemporary visual artificial transfer to example the exhibition and distribution system.

We not solve the white a which is text is the solve the antique level, we are acceptable to the solve the

today and for the service of the second serv us no raths ar the ada . . . the future of television: satellites, and video-disc. Right now in the United States, there are 105 satellite-earth stations, and of 10 to the second of the cation is insensitive to distance. It costs the same to send a signal from New York to Chicago, as it does to send a signal fr in crit This means that it will be economically feasible to produce programs for a smaller audience. Les Browne of the New York Times suggested that with the new technology, broadcast T.Y. a community of the state of the will be comparable to the art magazines and trade journals. Cable television, the other part, is reaching 16-9% of American monors with sube 30% with 26 million subscribers. In the near future, cable will be the natural conduit for art television. It has the advantage of making available extensive periods of time on one Also, cable T.V. is free of the regulations of commercial and educational T.V. As an art television audience builds up, there will be a demand to buy programs for home viewing. Video discs it is in the promotional stage only in Atlanta, Georgia. Viewers will be able to buy video tapes on a variety of subjects and people will be able to watch art video tapes of their choice in the comfort of their home. It is apparent that in the next create the demand for video discs. In this way, we can expand i ordinary in the control of the con the work of the video artist.

Now, I want to describe the organization of Cable Soho and then we will grow into the Artists' Television Network. In December 1976, Cable Soho produced the first live transmission from Manhattan-Cable television, and then in January 1977, did two other pilots. In August 1977, the organization was dissolved. Every body resigned and we formed a new organization that was called the Artists' Television Metwork. The reasons for that were several. The name Cable Soho, is too limited to a neighbourhood of New York City and the word 'cable' is misleading. Very few people in the company of a sewer pipe company. So we

agreed that the organization was to excard its order, and really establish an actual network of different arts organizations and antists around the world so we can exchange products and compunicate

A.so, instead of a consent of which is very difficult to the erent, we decided to form a relular role role or an dation, a requiate corporation. The name of the series, the name of the propriats produced or shown by the Air of Selevis on Network were called Scholielevis on the error. In Some Televis on the extra start donal requiations of Air of Scholielevis on the extra start donal requiations of Air of Scholielevis of the first season of the Soho Television Series.

- tapes shown -

As I said before, we started the first week of April, in 1978 and we can so thousand out i tules, and each week we have a different program.

I want to please to centain thing, that " hard Girding said, and then I want to go back to some things that Clive said. I think after that, we should start a dialogue.

Now, let me say a few things about the cable system in the Unit of factor of a control of the co

Imp Single Single Common of the common to the form of the common to the

That's the first thing that we are trying to do. We try to show

the program will be at the same time, on the same day, each week.

There for a large of the New York T.V. Guide so people will know what programs to expect.

The different and people in music and performance. The selection of programs is based on the quality of the work and also on the quality of the work and also on the quality of the work and also the relative value of the value of the work and also on the people of the work and also on the relative value of the value

QJESTION. Is it totally a question of whether or not you can get the same government picture, or is it a question of the audio doesn't sound good, or the video doesn't look good?

DAVIDOVICH. We don't take into consideration that the video doesn't look good. Sometimes the video doesn't look good because the artist's decision is to make the video not to look good. For some artists, the bad edits in their work is part of their work. We leave it like that. Even if the cable complains. But there are certain things that are technically wrong. For instance, if you take a Sony 2600, and you put it through a EN4, which is an adapter to the 3400 camera, it's not a delicate scan, so it cannot go through a time base corrector. The time base corrector cannot take the signal. Those programs, no matter how good they are, we have to reject. Now, if there is a program done in a inch, and the tracking of the half inch is so unstable that the time base corrector will not take it, I think we have no other option that to reject it because the viewer won't see anything. But, if there is an audio that the artist specifically did in a very unrecognizable way, we have to leave it like that. That's an aesthetic decision. We don't censor any aesthetic situation. But, we still have to go within the framework of the 28 minutes, and the 58 minutes. So, if an artist has a work that is 40 minutes, we will either edit into 28 minutes, or show it.

in two sections, in two parts. The first part would be $28~m_{\odot}$ tespend second part would be the other part. The main roll 15 minutes of the first would be another work. The another art is

'Ow, the programming cormittee also has the responsibility to Subject production. Since of the programs that it, saw in this ad pie were productions by the intests of evision between interpretations of the copyright, and also owns 100% of all close circuit distribution. But, the Antitists is expression between controls the television later out of the artist can go to a television station and sell a program, but we have the first option to distribute the program to the regular television channels.

Now, after the sellet or contricted has approved the program, a contract is stimed by the product of the product on and the individual product, artists organization or the artist them which dule artishow the product in the states raching the program, when it is prowing that a property of the artist of the product. The tape of the artist of the artist of the product of the tape of the artist of the artist of the program is note that the minutes, the artist of the cape of the sell, show a program 4 times or one season, and this is New York alone. As our audience increases, and we have other cational tations particularly along in this notwork, the Soull would be part of the network.

One more and factor in his long is, the aid erce was deconstrated in the sirve, conduited his indice entition, fixed is "directed Cahle Television is the first swaper of the Solice his original solve year interesting facts a substituted contained with the solice his treatment of the total substitute to the "annation are lister and Telemorter, with its the other system is the actor, him a distribution of the solice his treatment of the total sinsoliters of these two overests was that 9 intercent of the total sinsoliters of these two overests was that 9 intercent of the total sinsoliters of these two overests was that 9 intercent of the total sinsoliters of these two overests was that 9 intercent has an aid onto of atom. If now it a Sobolie elevision decrees has an aid onto of atom. If now it a Sobolie elevision decrees the most was edited to ever of the elevision decrees the most was edited to ever of the soliters and entered to more tore, we are, in a way, decision to the suddence in New York is the true of arts programs.

with half a million subscribers. Therefore, we are hopeful that the country.

Now, the other aspect that is important, is where and how we produce these programs. The Artists' Television Network owns no equipment; we only have a monitor and a cassette player. Television, which is a new organization. It's only two years old, as old as the Artists' Television Network. As the name and cares, to are the control of the cable distribution. The Center for Non-Broadcast Television in New York is the only facility in New York City that has the a . a . t ye 11 ... programs live to the rest of the City. Furthermore, the Center for Non Broadcast Television has a direct link to the Gulf and K1 767 5 Satellite and West Star Satellite, so that we can cable cast to are the rest. cable stations, Television stations, or Broadcast stations that wish to take them.

· v, t efer, like to depend on the politics of the National Endowment for the Arts or the New York State Council for the Arts, or the New York Department of Cultural Affairs. Therefore, for the next year. we are going to go cormercial. This means either to raise money trocurity of a second of the s drupe, no det as 4 - yC - 7C - 3 talk about numbers. You talk about numbers of viewers. da , to the control of the good to the control of t now in Manhattan, and we have 10,000 viewers in San Francisco. y.) 1. . . fige tall a tital 30 C CC 3 .]

program and 3 minutes of commercial. I thank this system has been used in Italy and other countries in Europe.

AuDILNIE: PBS is Tike that.

JAIME:

But EuS a fot and internals in have sissons. They cannot sell a product. We can actually sell a product because cable is not a non-profit organization.

The line tace: that is not a very strong probe in a trainer of the development of the line and a very strong probe in a traine and a work of the media is very well aware of what is happening. We also put up prior all war in the line with the kind these throughout the ranking her a know that wery intray probable to the line and water art in the line and in the line and interest throughout the line and interest throughout the line and the line a

So, this is basically the structure of the Artists' Television Network, and I think we can now begin a dialogue.

CLIVE ROBERTSON.

O.K. I've been patiently waiting for you to finish. I'd like to start off with the first obvious question, and that is what has the start of with the first obvious question, and that is what has the start of the s

JAIME:

that PBS would ever show the Gregory Battcock show or the John Cage show, or any of the artists shows.

: BVIJD

not true, PBS has shown video art which is far more, so called

'onwatchable for a '... JAIME: Date field by a function in the cat institu dri, Protect, the value of the P.C. Lutions around the country. CLIVE: They're being fed into Canada. -41 11 in Canada, ma, a, in the same of the same e tation, that are vir. ver to the transfer of the transfer o 4 F F F 12 mid-east, or the south. Arotres than and a sit week to go a is a variety. Yesterday we showed a program called "FRANKIE" Track to the second of the sec AL PA In 30 1 Frem 4 المرون ك ما المراجع للمراجع المراجع ال " " (ME thint of the law of the same o but this is not all of the program. You would have to see the whole program. I don't think you could judge from two minutes of the program whether it would or would not be shown on PBS. ALCOTOR " we are not. PBS would never show nudity in their programs. They would never be allowed to use so called four letter words. On . M. Arrison in the steel of th pornography. We have no censorships whatsoever. F 7 27.1 60 Also, the elain la car (Pa Jan , oh , a 100,000 4 7 4 7 amount. Cer . + truy to +. + 6 132 313 - 1 1 1P Y from England. This gets us into a completely different subject: not public. The public has no input there. The only people that 1 7 7 7 5 -+C | put 376 that are safe, and the programs that certain minority groups on the east coast would be interested in watching

CLIVE:

I accept what we say, but if an oranguable that ust as the public has no receivement in the actions have notice to involvement in your station to various amount it an time that you have, given the amount of artists that you have it serve, it so note in facts as if you have it is an artist and in actual fact, you will be a top of the actual fact, you will be a top or the actual fact, you will be actually a ground to receive that has a very live each ad on these.

Jake

to promine we are alreduct on the whole account to promine we are discretified that can be the amtist promine the work, at a low rodger we have a corduit to this the art it can show the work are make some time. Right now we show half an hour every week but as more money is raised we will be able to show one hour or we will be able to show two hours.

And it of, the artist was never able to get any money, even from PBS. The fact of the matter is, and this is quite it is an increase of the matter is and this is quite in a first of the matter is and this is quite in a first of the matter is and this is quite in a first of the matter is and the matter is an increase of the matter is an increase of the matter is an increase of the matter in the United States. So, where a o talk of a matter in the United States. So, where a o talk of a matter in the United States. So, where a o talk of a matter in the United States. So, where a o talk of a matter in the United States. So, where a o talk of a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States. So, where a o talk of a matter is a matter in the United States in the United States. So, where a o talk of a matter is a matter in the United States in the United State

CLIVE:

well, one of the arrange of the first of the state of the attack of the

CLIVE. Succeed in what? Succeed in developing a company or.

JAIME. Socioeu n develor of an arm of the socious o

CLIVE: 10 year down the new test to the first the first

First of all, I would like to make a comparison with records. JAIME. Mu claim first for the site of and he site of an analysis of an analysis of any man with the site and a site of an analysis of any man with the site and a site of any man with the site and a site of any man with the site and a site of any man with the site of any man wit the art or antital to see tose or Grand to the rest of t cassette. But, if the people don't know the program, then it would be very difficult to sell them a Betamax copy of it. I trink the first to first the same to the addition and the same to it and I think the approach of the distribution system in the and a States in the approach of the arstrate for system in the art of the first of the art of the a work and when I say Cable, I'm talking about right now. Haybe change. Maybe it is going to open up to more artists, to more The second of th bruta a con THE ET BUS ETTO

I will take a city that I just came from, Iowa City. Iowa City has just franchised a cable system. The cable system in Iowa City is going to start operation in October of this year. The

Gallery of lowa State University is soring to be trouped all possers of the programs and the Dallery will tay the Antists Tollow non-Network, which, in them, with tay to to to individual antists, a fee for each program with extrem troppans, and is proudely show to corollerestation troppans, and is promineded in lowall ty how, rext months will go to innoce he has his Museur of int, in Low Beach, California here, they have a uncural already started on Channel 3, which is the teation capie we will send our programs a rectly to unarrely in los Angeles and they can either take all the tragrams or the can have part and they can put or themself call programs as well what we reincing the All the Live Injection Point, is set to program or the katellite.

Then either a Cable station can take it on.

AUDIENCE. How would they get the lines from New York?

JAIME: Mow? They is it thom the same later the lift we have a program or greated in the corning, the La THE COLD Send als gra

IAN MURRAY: The value of the satell to, take a concentral set on, so a assist that the profile one been in the mornings.

Soho Television is a project of the Artists' Television

o

AUDIENCE. Is the u.c. ... as in croces received a median weight on does it wars? Is there a nieractive as ruleium in a your differe the franchises in the Network have equal votes?

JAIME:

If you war is going to deal door with the challe converse we have a lart conger lation that will have that invent that use such I would not also be a lation that are the ward that the ward trey which are the receive the lation of the conger lating as that the ward to a law which are the receive the programs. Now, there is

IAN It's your decision to race is the incursor and this how that he Mannathan is supported to the mineral bound of from designations and Chicago.

JAIME: That would be between Des Moines and Chicago.

AUDIENCE: But without or, the home two board to four risks a cleaning house or. . .

JAIME

I don't know, we don't know yet, because we haven't reached that point. There's something else too. Iowa City, for example, for the first couple of years will be able to receive programs via satellite, but they will not be able to send programs. So, I don't know. Maybe it will be like a clearing house like you mentioned. Also, there is an organization in Washington, that is called the Transponder Allocation Committee. What they are is a clearing house, for different groups that want to have access to satellite. So, maybe there is a way that the Artists' television Network would be lart of the Thais; seer Alincation and we will make sure that the satellite will be available to these different arts groups. In other areas there is no cable system. In Europe, we re going to start sending the programs as a regular closed circuit program until they are able to develop a caple system. I understand to him at three there is now being built the first cable system in Europe, with a hundred thousand subscribers. It's going to be in operation in October of this year.

DAVID MALL: What do you mean "the first in Europe ?

JAIMI: That's what they told me.

DAVID: It's not the first in Europe.

JAIME: But, it s work of through success on the last way at the American cable system.

DAVID: Oh, you mean a subscription cable.

JAIME: Ves, I know there is a cable system in Germany and England. I think has cable, but I'm talking about a structure similar to the American system.

AJDIENCE: It seems that we've got two very distinct point of view here.

One is yours, which is very concrete and optomistic. I think
there are obvious questions to be raised about it and the content
itself. And then Clive seemed to imply a thesis but most of it
it seems to me, did not make sense, since he didn't seem to draw
any conclusions.

CLIVE. There are two or three questions there that I was hoping that the people in this room would be willing to discuss. Ther major one being, what type of information do artists want to put onto television

LISA STEELE: I think that's the question. I don't think there is a consensus among producers of video art, that the logical extension of video art is television in the home. Everybody admits that there is an inadequate system of distribution. Tapes go to art galleries

and educational institutions which is most of our market right now. There's a tantalizing feel to what you're saying, Jaime. It sounds so great, in a way. And, yet, it could be reinforcing the sort of system of communication that's already set up, rather than undermining or challenging it. I could simply be feeding Gire to at the already existing form. As a person that produces video and takes it but and shows it to people, it's very hard when people ask you what the difference is between my tapes and television? "Why isn't this television?" I think there are different concerns in information. I don't know if that's the right word, or communications. I'm not trying to take an anarchist stance but I'm not sure that this is not a kind of network of artists' publications that isn't going to fit very directly into an already existing corporate system of information dispersal. Maybe nothing else exists, maybe it's all mythology. But, there was and has been a sort of development within artists and people using other media like video that rejected certain kinds of gallery structures and it said that those gallery structures were not adequate for communicating and presenting and said, "What is an alternative?" I'm not sure, but I have a feeling about a cable system, about a satellite broadcast system, about PBS, about all kinds of already existing hardware systems. But, feeding artist information into that is, in fact, no more than a lubricant in a way. The artist is lubricating the existing form of communication, rather than doing anything else

CLIVE:

Obviously, we do not suggest that performance art is in actual fact, r. idva., t at it does t automatically rein that the only problem is one of mass distribution, and with that solved, everything will flow freely. And, I m not suggesting that that is such a direct comparison with video art. But, there are certain reasons why artists would gravitate to publications about their work; it's a more clear form, it's a clearer means of communicating with an audience, than in actual fact.

JAIME:

We're talking about video, it's something that has time. It has movement. You can communicate paint and sculpture through a magazine, but with video, it's very difficult. One thing it.

JAN MURKAY:

As an artist, I think that communicating with a reproduction of a sculpture is more difficult than with a reproduction of part of a video tape

LAINE

But, with sculpture, at least you have an idea. With video tape our set on flaggery versity of the unconstant of agreement reproductions.

IAN MURRAY.

That s not true, because you don't get fooled into thinking that

that's what the work is actually like, and you are when you are photographing sculptures. There's a full body of knowledge that led artists to start dealing with video in the first place and I think that to a very, very great extent, the fact we have video symposiums and video distributorships and the belief that we can take a channel where there is television and just put the art into it, totally forgets all of those basic interests to do with the quality of the object.

JAIME

I think there is room in the gallery or the museum for video installation, especially for certain kinds of single channel pieces but, it's no way to develop an audience. The audience that will come to the museum, to watch them on television is very, very small. One of the problems, is with the museum curators. I have talked to many curators about video art and they tell me the same thing. They don't know what to do with this video art.

IAN MURRAY

Well, I think we should point a finger. Now, what do we do with slide art?

JAIME

Slide? Well, they give a lecture, so they go to the library, they take a slide and they show it.

IAN.

No, I mean that some artists use slides in their work as the artform. What do they do?

JAIME.

What do they do?

IAN.

Some artists make books. Some artists use material that go moldy. What I'm saying is that video has the potential to be used in a disembodied, non-objective way of translating information from culture to culture, from situation to situation that doesn't show it's own structural basis. I don't think that you are aware of the impact of it going to another place.

JAIME

well, I think that television art, or video art has a very small audience. It's experimental. I think it's going to stay that way and I think it's very important. Not everything that is shown in a gallery is the most interesting work. In Europe, the best work is not the work shown in the commercial; it s the work that the artists show in their own lofts.

IAN:

The problem in the question of transmitting churks of culture from city to city and situation to situation, with no consideration of the situations. That's what I m talking about I'm talking about a practice a few years ago, of artists going into a place and creating an exhibition there, a tendency that artists have to develop work for a specific situation, and I think that is a point of interest for artists who use video. I think what you're talking about is a wholesale dissolution of a lot of these concepts.

JA.ME: It's just another alternative.

AUDIENCE. An alternative where you're thinking of a specific situation, where you're putting information into it.

JAIME. It's another form, you know. There are many different ways. I don't think that everything produced in video should be shown in television. There are different ways. I think what you're saying, is completely legitimate. I myself, in my own work, do what you're saying. But, I think the Network is opening the avenues and opening up to the possibility for other work, and also opens the possibility to develop an audience that will appreciate more, the work that you do.

IAN. The problem with your system, is that it assumes a community of interest that is not geographic or not economic or political. It's rather a community of outputs, basically. That you're programming for a very mass situation.

PEGGY GALE: Are you saying that that shouldn't be done? I mean, you are saying it shouldn't be done, but why shouldn't it?

IAM: I'm not saying it shouldn't be done, but that seems to be the basic element of it.

PEGGY: I mean, every time we ship something out into a network, we're letting a random audience and the randomness gives it the potential to say 'I don't want to watch this "'click' or 'I do', dependending

IAN But, that's destroying the idea that we should be concerned about American stations coming across the border.

PEGGY. We're still talking about cable here.

IAN

IAN. We're talking about 200 Cable systems that are held together by satellite

PEGGY: So, you're saying they should be destroyed.

It seems to me, that this discussion involves a lot of different aspects. What we have here (A.T.N.) is a very optomistic, developing thing that is obviously going to become bigger and do a lot of people good. But, there are some assumptions that this particular example involves that perhaps we can discuss.

For example, the Museum of Modern Art could send their whole collection around the world, from community to community - what s that mean? I'm not sure whether that s necessarily a bad thing but it's certainly pretty peculair.

JAIME:

. . . It's an imperialistic type of dissemination of information. It's the same kind of thing that you were talking about the other day: taking abstract expressionism and establishing it as a major form of art.

AUDIENCE:

- inaudible -

JAIME:

There is one thing that we do at the Artists' Television Network, which is one reason we have to sell our projects, which is let people from all over the world have input into our programs. For example, this season, we had programs from Canada, we had programs from France, we had programs from South America and next season we are going to have programs from Japan, from all over; but we are going to show it in New York. We are not going to show them in Japan because they don't have the system but we can show it in New York. And also, we would like to make the artists cable project accessible to other artists because I agree with you, to have the same attitude as the Rockefeller Collection, would be awful. But, one of the great things about video, is that we can get information from many different places. The value in this kind of symposium, is that we can sit down together and watch a lot of work done in Japan, watch a lot of work done in England, and watch a lot of work done in Vancouver, etc. This is essential. This will be, I think, the decision of the artist. This is what is called the Artists' Television Network. It is with artists, by artists, and for artists. We are not involved in administrators of anything like that, so the Rockefeller Foundation was the Museum of Art, was an institution. We were offered to be part of the institutions and we refused, but we want to form. . . .

AUDIENCE: But, your Network is obviously going to become a major institution.

JAIME: Not necessarily.

AUDIENCE: Well, if you plan to go on, as you have been doing, you're going to be as major an institution as any in New York.

JAIME: No, the problem is that we have no access.

CLIVE: That's not a problem as far as I can see. My question is, if video art is going to influence through television, I still don't see it as being a very useful education link, somehow.

DAVID HALL: It depends on the objectives of any individual artist, unless you're generalizing about what you're saying.

CLIVE: I'm just saying and you probably agree, that art can't be taught through books, You know, video art cannot be taught coherently

through watching video art coming through. . .

IAN:

Maybe video art is most easily contained like television, which means that television can somehow be the image of video art. I know that when I was doing some artist work for television, I ended up using as much film or slide work or audio work as video.

PEGGY:

But, surely, the question is not whether you can maintain the purity and prestige of some mythical video art. It is not so singular a thing that has to be kept safe from the rest of the world so that it can maintain its integrity, is.

CLIVE:

We're talking about a cultural force through television which is not just incredibly powerful but which has a habit of digesting, not only artist culture, but street culture at an incredibly powerful rate. And which has the effect of immodernizing culture very, very quickly.

LISA STEELE:

I want to point out and it may seem crazy, that television encourages a particular type of behaviour that everybody complains about. So to put different content within a specific broadcast television or cable television within the home, may, in fact, continue to encourage that behaviour. In terms of work it's a particular socializing tool. Irregardless of whether it's video art, or 'Mork and Mindy', it's a socializing tool. I don't know the alternative.

JAIME:

But what about magazines. The thing is you publish a magazine, in much the same way. . . We're talking about distribution. We're not talking about content, we're talking about plain distribution. Time magazine publish a magazine; they send it to the news stand; they send it to subscribers; you pay, you get the magazine. Right? They get subscriptions, they send the thing, whatever. They have a different mailing list. So here the question is the distribution of the system of television. The magazine I get at home, too, I read it at home, I read in the subway, or any place I choose to read it. Television, maybe one day we will have a different kind of television where you can put it in your pocket and you can watch a show on the subway, too. So as far as distribution is concerned, I don't think there's anything wrong in going home, lying in bed or staying home and watching video art on television, in my home. I don't see anything wrong with that. It could be like reading a magazine. And if you say to the people, no, the only way that you can watch video art is to go to a room, or to go to the artist's loft, it would be like saying that the only way I could read a certain magazine would be to go to the publisher's house.

DAVID HALL:

You know, I think the worry is that there are bad associations

with television. You can't make video art assume whether you show it on television through your system, or in a pristine gallery, but it's really never done it to that work. It's the responsibility of the artist anyway to recognize that. Whether you're at home watching it or whether you're watching it in a gallery, it's still going to have the same effect. Unless you take into some kind of account, the inherent problem in taking on meaning. So many people do that, and say, well it's got nothing to do with television, this is video. And I can't accept this, I think that. . .

IAN MURRAY:

It seems to me that most of what we see in television is film. I think the problem is you're offering the artists a sort of static way of getting the things around. It's a set situation. The object has so many inherent qualities.

INTERVIEWER:

I have a question, how do you define video art?

TAN .

I would say video art is probably as interesting a genre as etchings. I think it's interesting for different kinds of situations.

INTERVIEWER:

Why don't you give me a definition?

IAN:

Well, video is not television in the same way as audio tape is not radio or writing is not a magazine. I don't know how else I can explain it to you.

DAVID HALL:

I think your analysis may be true in a number of years, but I don't think that it's true now.

discussion inaudible

IAN:

O.K. what I'm saying is that I don't want to see it contained realistically the way people contain other things. I think we can deal with video art as a king of containment of contemporary art, so you can understand it.

PEGGY:

But, that's exactly what we're not doing, though. That was my point a couple of minutes ago. I think we're getting confused here. On the one hand you're saying that well if you put video on T.V., then it becomes television and not video.

JAIME:

Television has such a bad taste with all of us.

- discussion inaudible -

CLIVE:

I'd like T.V. to take 25 times longer to say what they say in 30 seconds; to deal with the same information, but to take longer to deal with it. . . Cable could do it but they don't have the economic basis to do it.

JAIME:

Why not? In April, there will be a very interesting program that the Center for Non-Broadcast Television is doing. This is not related to art, this is information. I think it's very interesting that you brought it up. It's going to be a problem dealing with the multinational corporations in the United States. This is the first problem of this nature done in the United States using the cable system. And the problem is that more and more job in the United States, are being lost to foreign countries. For instance, in the television industry, the factories are being closed, and the set are being made in Taiwan, they are being made in Hong Kon, Japan, et cetera. And a lot of people in the United States are losing jobs. So the Machinist Union in the United States organized this program and it is going to be cable-cast from the Center for Non-Broadcast Television, the last week in April. It is going to reach 200 cable stations around the country. with a live telephone line from different people all over the country directly to the Center. There will be a representative from the government, there will be the president of the Machinists Union, there will be representatives of the companies that are being forced to close down because of foreign competition. This is just one way that cable is going to be used. The program is called Runaway Jobs. Later there will be other programs dealing with other crucial political issues, which will get the community involved, not only the art, that is one of the problems but the community at large. They will be able to have a continuous feedback that they couldn't have with the commercial television. Their time is too valuable, there are too many pressures and too many millions of dollars at stake. I don't think that we have the political base or the power base to change that structure. But we can have this other thing that cable can do to get the very crucial issues. You know, this has a lot of impact. And this is one thing that the broadcast television stations are afraid of. They are afraid of this potential in the cable system.

remainder of discussion inaudible -